WINSLOW HOMER
1836-1910

EASTMAN JOHNSON
1824-1906

FINE ARTS SOCIETY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

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THE LIFE AND ART OF WINSLOW HOMER

Winslow Homer was born in Boston on February 24, 1836, into a solid merchant family. His childhood passed in a carefree outdoor life in Cambridge. Art was not alien to the Homer household, since Mrs. Homer, a fashionable, well-educated woman, was herself quite a skillful painter of flowers.

In 1855 the young Homer became an apprentice to a Boston lithographer's shop, where his work included title pages for sheet music. However, already in 1857, he had left the lithographer to try some free-lancing. First an illustrator for *Ballon's Pictorial,* he soon became a regular contributor for *Harper's Weekly,* the most important illustrated magazine of the time. In 1859 he moved from Boston for New York. Here, his formal education was shortlived including a few night classes at the National Academy and some lessons from an little known French painter Rondel.

During the Civil War, Homer covered the front for *Harper's;* besides his pictorial journalism he treated similar subjects in his first oils, gaining a reputation as a painter. As early as 1864 Homer was elected an associate and in 1865 a fullfledged member of the National Academy.

In 1866 Homer went to France where he remained for ten months. This first contact with European culture, however, resulted only in a few illustrations of dance-halls. In 1881 he went abroad again, this time to England, where he spent two artistically important and fertile seasons in Tynemouth, a fishing port on the North Sea.

For over twenty years Homer was a resident of the City of New York. Good-looking, well-groomed, with a rather blunt sense of humor, he led a full social life, enjoying the company of his friends and not immune to feminine charms. Yet, whenever possible, he escaped to the country. From New England to Virginia, on the coast and in the Adirondacks, which he discovered in 1874, he wandered camping, hunting, fishing and painting. Thus, when in 1884 Homer left New York altogether for a secluded life in Maine, his break with society was neither sudden nor detrimental to his artistic career.

He spent the rest of his life in a studio built on the shore of a deserted, rocky peninsula — Prout's Neck. The reason which caused the forty-eight-year old Homer to become a hard and hostile hermit remains obscure: an unhappy love affair is the most popular explanation. He interrupted his retirement infrequently by short visits to Boston and New York. After 1898, when he discovered the Caribbean, he made several longer trips to Nassau, Bermuda and Florida.

The separation from society did not thwart Homer in his artistic development; neither did his aversion to public admiration and interest prevent him from active participation in art events. Homer's paintings, which often met with adverse criticism, found from the beginning an

appreciative and buying public. Many honors and awards, climaxing in a gold medal received at the Chicago World's Fair Exhibition in 1893, were bestowed upon him during his lifetime.

Winslow Homer died in his studio at Prout's Neck, at the age of 74, on September 29, 1910.

If labels must be attached to a painter, the following three should be given to Homer: naturalist, American, individualist.

In accordance with the naturalistic spirit of the time, Homer believed that painting is the art of seeing. He said: *"When I have selected the thing carefully, I paint it exactly as it appears."* Like other naturalists, he depicted contemporary life and people around him, and consequently his art was often considered ugly and revolutionary.

Homer was an American painter *par excellence*. His development as an artist parallels that of the American nation: starting with an early note of healthy optimism and occasional naïveté, and gradually acquiring maturity and depth. With realism Homer recorded the American soldier at the front; with sympathy and directness he painted the American youth at play; with a note of positive affirmation he portrayed the physical activity of the American people at work in the fields and at outdoor sports. With delicacy and joviality he observed the more fashionable and idyllic aspects of country life — the American *fête galante*.

Above all, however, Homer loved and understood nature. He was at his greatest when running the whole gamut of moods from lyrical gentleness to dramatic tension he painted nature or man's relation to it. His first-hand knowledge of the subject saved him from academic darkness, from becoming too sentimental or too literary. It was to the everchanging aspects of the sea that he turned for comfort in a period of growing misanthropy. And it was nature again, this time the tropics, which released the puritanical severity of the old Yankee into a sensuous feast of warm and dazzling hues.

In the course of his development Homer followed with determination only one direction — his own. Though self-taught, his career was one of hard discipline and work. Like so many painters he went abroad and visited France, the cradle of artistic innovation. But unlike others he remained proudly immune to outside influences. In England, the traditional source of study for many American painters, he was impressed not by the art, but by the people and the climate of the country.

In his direct painting on location which he learned as a correspondent, and in his interest in the varied atmosphere and moods of nature, Homer approaches Impressionism. Light was for him as for Impressionists, an important factor; but he never allowed it to become his main concern, and never allowed it to dissolve or break forms. Whatever his relation to Impressionism, it was not one of direct influence. Endowed with vigor, an unspoiled freshness and a bold honesty of vision in his canvasses, he was essentially an independent and individual painter.

PAINTINGS

1. THE INITIALS

canvas, signed and dated lower left: *Homer* — 64
16 x 12⅛ inches

REPRODUCED: *Antiques,* Dec. 1944, v. 4b, p. 356
Worcester Art Museum, *News Bulletin & Calendar,* 1944, v. 10, p. 2
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 42, No. 1

CATALOGUED: *Catalogue of the Fortieth Annual Exhibition of the National Academy of Design,* N.Y., 1865, No. 577, p. 33
Downes, William Howe, *The Life and Works of Winslow Homer,* Boston, 1911, p. 276
Bolton, Theodore, "The Art of Winslow Homer; an estimate in 1932," *The Fine Arts,* February 1932, p. 52
Bolton, "Homer Revisited at the Whitney," *Art News,* Oct. 15-31, 1944, v. 43, p. 17
New York, Wildenstein, *op. cit.,* p. 32, No. 1

CITED: Worcester, Art Museum, *Winslow Homer,* Nov. 16-Dec. 17, 1944, No. 3
Downes, William Howe, *op. cit.,* p. 276

EXHIBITED: 1865, New York, National Academy of Design, No. 577
1944, New York, Whitney Museum of American Art, Exhibition of Oils and Watercolors by Winslow Homer, October 3-November 2
1944, Worcester, Mass., Worcester Art Museum
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

In his book on Homer, Goodrich writes: *"With his keen eye for fashion he delighted in the hoofeskirts, flounces, puffed sleeves, little round turbans, flying ribbons, and all the feminine absurdities of this unstreamlined day . . . ."* (Lloyd Goodrich, *Winslow Homer,* McMillan, New York, 1944, p. 28).

The author also points out that the painter, one of the first interpreters of the American girl, created the 'Homer Girl' who, like the later Gibson girl, was a type rather than an individual. In *The Initials* one of these elegant and attractive beings, "the dashing brunette," is engaged in the romantic occupation of carving letters into the bark of a tree. The light blue curve of the girl's dress is contrasted against the vertical darkness of the tree trunk. The solidity of structure is combined with decorative qualities; the Ionic motive of embroidery on the dress adds a formal touch and the branches provide an overall delicate rhythm.

2. SHARPSHOOTERS

canvas, signed and dated lower left: *Homer '66*
17⅛ x 13⅛ inches

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* 1947, p. 32, No. 5

EXHIBITED: 1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTIONS: Garvan estate

In this work Homer's lack of interest in the human being as an individual is characterized by the position of the two sharpshooters with their backs turned to the spectator. The emphasis here is on design, the geometrict richness of the movement of figures, and the linear arrangement of the guns is thoroughly exploited. As in *The Initials,* the volume of the figures forms a contrast to the light decorative background foliage.

3. THE RETURN OF THE GLEANER

canvas, signed and dated lower left: *Winslow Homer,* 1867
24⅛ x 18⅛ inches

REPRODUCED: Watson, Forbes, *Winslow Homer,* New York, 1942, p. 104
Andover, Mass., Phillips Academy, Addison Gallery of American Art, *American Paintings from the Collection of Stephen C. Clark,* May 11-June 30, 1940, p. 3
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 41, No. 8

CATALOGUED:
Watson, Forbes, *op. cit.,* p. 104
Andover, Mass., *Ibid.*
New York, Wildenstein, *op. cit.,* p. 32, No. 8

CITED: Hayes, Bartlett, "Collection of U.S. Painting, 1845-1929," *Art News,* June 1, 1940, vol. 38, p. 10 —

"One of Mr. Clark's Homers, the *Return of the Gleaner* (painted in France, 1867, and, to the best of available information, never publicly exhibited and therefore little known) dovetails logically with the other three Homers in the exhibition. The point is occasionally made that Homer, a complete individualist, was totally unaffected by his sojourn in France. A comparison of *Croquet* and the *Morning Bell* (one painted before his trip, the other possibly so) with *Weaning the Calf,* which was painted afterward, certainly leads one to agree with this conclusion. However, when the kinship of the *Return of the Gleaner* to the Barbizon school is considered, one feels that Homer is nevertheless a painter who is aware of the style and feelings of others about him."

Andover, Mass., *op. cit.,* Introduction p. 3

"The four paintings by Winslow Homer from Mr. Clark's collection all represent early phases of his work. *Return of the Gleaner,* painted in France, in 1867, may have been inspired by Millet and the Barbizon school, with which Homer's early work has a decided kinship."

EXHIBITED: 1940, Andover, Mass., Addison Gallery of American Art
1947 New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTIONS:
E. T. Webb, Webb City, Mo. (1912)
Harry Jones, Kansas City, Mo. (1919)
Mrs. Julia Jones Lind (daughter of Mr. Jones), Greenwich, Conn. (1937)
Stephen C. Clark, New York

The honest realism of Homer is well exemplified in the sturdy peasant woman approached with little idealization. A very satisfactory feeling of happy stability permeates the painting. The figure of the gleaner is treated in broad, almost cubic forms. She is firmly placed against the horizontal of the field and her own verticality is gently relieved by the diagonal of the hayfork and the movement of the windblown skirt.

4. YOUNG GIRL AT A WINDOW

canvas, signed and dated lower left: *Winslow Homer* 1873
19⅝ x 13¼ inches

COLLECTIONS: Mrs. Harry H. Darst (née Grace Cullen), Franklyn, Ohio

Homer is always credited with a sense of design. This can best be seen in works like *Young Girl at the Window.* An almost oriental flatness is heightened by the profile position of the figure. The decorative pattern of forms is extremely varied; yet there is a strange austerity in spite of this surface wealth, brought about by the large dark plane of the window and the strict geometric organization of the window pane.

5. THE COTTON PICKERS

canvas, signed and dated lower left: *Winslow Homer N.A.* 1876
24 x 38 inches

REPRODUCED: *American Art News* —, p. 1
Catalogue of Paintings by Eminent American Old Masters —, p. 29
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 48, No. 19
Pictures on Exhibit, New York, March, 1947, p. 5

CATALOGUED: *Catalogue of Paintings by Eminent American Old Masters and by Some of the Prominent Living American Artists from the Collection of Young's Art Gallery,* Chicago, 1918, p. 28, No. 16
Bolton, Theodore, "The Art of Winslow Homer: an Estimate in 1932," *The Fine Arts,* February, 1932, p. 53
New York, Whitney Museum of American Art, *Winslow Homer Centenary Exhibition,* December 15, 1936-January 15, 1937, No. 13, p. 21
The Index of Twentieth Century Artists, Nov. 1933, I, No. II, p. 8, "Winslow Homer"
New York, Wildenstein, *op. cit.,* p. 33, No. 19

CITED: Downes, William Howe, *The Life and Works of Winslow Homer,"* Boston, 1911, p. 89

> "Another negro picture which was the outcome of the journey to Virginia in 1876 was the "Cotton Pickers," representing two stalwart negro women in a cotton field. This canvas (about thirty by forty inches) (24 x 38) in a scale of browns and silvery grays was exhibited some time in the seventies at the Century Club, of which, by the way, Homer was a member. An English gentleman saw it there, bought it, and took it to England; and Mr. F. Hopkinson Smith, who has sent me this information, together with a rough sketch of the composition, thinks that the picture is practically unknown in America."

American Art News, XV, December 9, 1916, No. 6, p. 1 —

> "The exceptionally good example of Winslow Homer, 'The Cotton Pickers,' reproduced on this page, is now in an exhibition of some 36 choice modern American pictures . . .
> "This picture was painted in 1876 and soon afterwards went to England where it was owned for a number of years by a wealthy English cotton spinner. The late Hopkinson Smith discovered it in recent years and through his information, the picture came back to America, and was purchased by Dr. C. B. Guinn . . .
>
> "Mr. W. H. Downes mentions the picture in his work on Winslow Homer, but was unable to obtain a reproduction of the canvas."

Benezit, *Dictionnaire des Peintres et des Sculpteurs,* Paris 1924, Vol. II, p. 636 (Sale 1st of April 1911)
Thieme, Ulrich and Becker, Felix, "Winslow Homer," *Allgemeines Lexikon der Bildenden Kuenstler,* Leipzig, 1924, XVII
Breuning, Margaret, "Greatness of Homer Seen Anew at Whitney," *Art Digest,* October 15, 1944, p. 8
Goodrich, Lloyd, *Winslow Homer,* New York, 1944, p. 59
Encyclopaedia Britannica, "Homer Winslow," Fourteenth Edition, Vol. XI, p. 699
Pictures on Exhibit, New York, March 1947, p. 4

EXHIBITED: 1878, London Royal Academy
187--, New York, Century Club
1918, Chicago, J. W. Young Galleries
1937, New York, Whitney Museum of American Art, Dec. 15, 1936-Jan. 15, 1937, No. 13
1944, New York, Whitney Museum of American Art, October 3-November 2
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTIONS: English private collector
Dr. C. B. Guinn, Carthage, Missouri

"Homer had always been interested in Negroes, from Civil War day, and he was one of our first artists to get away from the old minstrel-show conception of the colored people and paint them with understanding and realism . . . ." (Lloyd Goodrich in the catalogue, *Loan Exhibition of Winslow Homer,* Wildenstein, New York, 1947).

It is in *Cotton Pickers* that Homer transcended the realm of genre-painting and gave a foretaste of the epic greatness and breadth of concept of his late seascapes. There is monumentality in these superbly modeled figures looming against the atmospheric landscape. The two Negro girls present a repetition of a statement with subtle variations in their pose, their gestures, their outline. One involuntarily is reminded of the laundresses of Degas. This similarity is carried further by the subtle color harmonies of cool greys and warm brown. But in this painting Homer went beyond Degas and caught the individual differences of facial expression. The two girls reflect opposed psychological attitudes: one a lazy animal like indifference, the other an alert, angry concentration. The subtle divergence of texture and design is carried consistently into such details as the basket and bag, or the growing cotton.

Homer seldom came as close to a heroic concept of Americana.

6. ENCHANTED

canvas
11½ x 19 inches

CATALOGUED: Lloyd Goodrich, Catalogue of Homer's Work (in preparation)

COLLECTIONS: Townsend, Mass., member of the Homer family
W. Townsend, Mass., Mrs. Margaret Christian

One of Homer's delightful representations of childhood, devoid of sentimentality is his canvas of two boys stretched out on the grass. There is a disarming charm in the rounded outline of the boy's cheek and a little decorative touch in the two flowers on his hat. A simplified cubic form of the barn and broad treatment of the figures contribute to a general simple statement of youth outdoors.

7. FISHERFOLK, TYNEMOUTH

canvas
c. 1881-1882
16 x 22½ inches

DOCUMENTED: Letter of Charles L. Homer (nephew of Winslow Homer)

CATALOGUED: Pittsburgh, Pa., *Catalogue of the eleventh annual exhibition at the Carnegie institute, April eleventh to June thirteenth, nineteen hundred and seven,* No. 221 (?)
San Francisco, Calif., Panama-Pacific International Exposition. *Catalogue de luxe of the department of fine arts . . .* editor John E. D. Trask, San Francisco, 1915, I, No. 2517; p. 197; II, No. 2517, p. 325
Macbeth Gallery, N.Y., *Winslow Homer exhibition,* May-June, 1938, No. 16
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-Mar. 22, 1947, p. 33, No. 23

CITED: Downes, William Howe, *The life and works of Winslow Homer,* Boston and New York, 1911, p. 229 (?)
E. A. Jewell, *New York Times,* Feb. 29, 1947

EXHIBITED: 1907, Pittsburgh, Pa., Carnegie institute, No. 221
1912, Boston, Mass., Doll and Richards, February
1915, San Francisco, Calif., Panama-Pacific exposition, No. 2517
1923, Boston, Mass., Doll and Richards, January
1938, New York, Macbeth gallery, May-June, No. 16
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTIONS: Mrs. Charles Savage Homer (sister-in-law of Winslow Homer)
Mr. Charles L. Homer (nephew of Winslow Homer)

Homer's work at Tynemouth shows a greater preoccupation with atmosphere and light and an added depth in his concept of the human being. *"He first began to picture the sea, and the men and women who made their living on it. His fashionable young ladies were things of the past; these fishergirls were sturdy outdoor women who could do a man's work . . ."* (Lloyd Goodrich in the catalogue, *Loan Exhibition of Winslow Homer,* Wildenstein, New York, 1947).

The women flanking the doorway caught in a momentary action of knitting or gossiping, possess the solidity of structure and permanence of existence of northern caryatids. There is some genre element in playing children and cats, and an element of still-life in the arrangement of pots, pans, barrels and baskets. Most of all there is a presence of light contributing towards a fuller modeling and giving a general happy and cheerful note to the whole.

WATERCOLORS

"It is a curious fact that Homer did not begin to work regularly in watercolor, of which he was to be one of the greatest modern masters, until he was thirty-seven, in 1873. The medium suited him perfectly from the first. He was essentially a draftsman and a recorder of the external world. In watercolor he could work directly from nature, proceeding from a pencil sketch to a finished picture in color at one sitting. In this medium he made discoveries—of places, subjects, light, color — that he later embodied in oils . . .

"Homer's watercolors introduced a new breadth and boldness into watercolor painting. Up to this time most work in the medium had been in the old style of finished representation — essentially colored drawing. But Homer brought to watercolor the spirit of impressionism — concentration on visual sensations, broad handling, bold simplification, daring color . . . No watercolorist of the time approached him in technical mastery, in breadth and brilliancy of washes, in the unerring sureness with which the picture was built up from the first pencil indications to the last firm brushstroke. He was a master of every trick of the craft, always keeping the medium pure and transparent.

". . . Always he retained solidity of form; and always he spoke in the direct sensuous language of line, color and pattern, and not by illusion. His watercolors were not only masterly as representations, they were also superb as decoration, with their linear beauty and their magnificence of color.

"Our greatest watercolorist of the period, he revolutionized the vision and technique of watercolor painting in this country, and became the father of today's vigorous American watercolor school. Almost every lead-

ing watercolorist since his day, no matter how far removed from Homer's direct naturalism, owes something to his achievement." (Lloyd Goodrich, in the catalogue, *Loan Exhibition of Winslow Homer,* Wildenstein, New York, 1947.)

8. WAVERLY OAKS

watercolor
1880
9 x 13¼ inches

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 36, No. 51

EXHIBITED: 1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

9. SMALL SLOOP IN GLOUCESTER HARBOR

water color, signed lower right: *Homer*
c. 1880
9½ x 13¼ inches (sight)

REPRODUCED: Prouts Neck, Prouts Neck Association, *Winslow Homer,* 1936, No. 11

CATALOGUED: Prouts Neck, Prout's Neck Association, *Ibid.*
Macbeth Gallery, New York, Introduction to Homer, Dec. 15, 1936-Jan. 18, 1937, No. 54
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 13

CITED: Carlyle Burrows, *New York Herald Tribune,* June 6, 1948
Howard Devree, *New York Times,* June 6, 1948

EXHIBITED: 1936, Prout's Neck, Maine, Prout's Neck Association
1936-37, New York, Macbeth Gallery
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: Private collection, Boston

10. FIVE BOYS ON THE BEACH

water color, signed and dated lower right: *Winslow Homer* 1880
6 x 13 inches

CATALOGUED: New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 9

EXHIBITED: 1881, New York, American Water Color Society
1948, New York, Wildenstein, *op. cit.,* No. 9

COLLECTIONS: H. S. Rubens
Mrs. Joan Rogers

11. THREE BOYS

watercolor
1880
7 x 13½ inches

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 36, No. 52
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 10

EXHIBITED: 1881, New York, American Water Color Society
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: H. S. Rubens
Mrs. Joan Rogers

12. BOY FISHING FROM A BOAT

water color, signed and dated lower right: *Homer* 1880
9 x 12⅞ inches (sight)

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 36, No. 53
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 11

EXHIBITED: 1936, Cambridge, Fogg Museum of Art
1938, Cambridge, Fogg Museum of Art
1941, Cambridge, Fogg Museum of Art
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: Mrs. William Harris Arnold, Cambridge
Mr. Weld Arnold

"These watercolors (done in 1880) were obviously painted outdoors. They were informally composed. His chief interest was evidently in light and nature's changing effects. Surrounded by this great expanse of water and sky, he attacked problems of luminosity as he never had before . . ." (Lloyd Goodrich, *Winslow Homer,* McMillan, New York, 1944, p. 67 (cf. Nos. 9-12.)

13. BIG TREES, ADIRONDACKS

watercolor, signed upper left: *Homer*
c. 1889
13½ x 19½ inches

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 37, No. 66

CITED: Robert Coates, "Man from Maine," *New Yorker,* March 1, 1947

EXHIBITED: 1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTION: Charles B. Homer

"Homer was an inveterate hunter and fisherman, and almost every summer he and his elder brother Charles made a camping trip to the northern woods — to the Adirondacks in the late 1880's and early 1890's and later to Quebec. On these trips he combined sport and art, painting many watercolors, almost all of them done direct from nature . . . Homer's viewpoint, as always, remained objective. He saw nature less as a poet than a woodsman, expressing not poetic sentiments but physical sensations. He conveyed the vivid, direct sensation of the stillness of the deep forest, the black depths of lake water, the shy beauty of deer, the exhilaration of the mountaintop, the wild freshness of all this unspoiled world. His watercolors seem specimens of nature, closer to that great primal source than any other art of their time." (Lloyd Goodrich, in the catalogue *Loan Exhibition of Winslow Homer,* Wildenstein, New York, 1947, p. 27.)

14. NASSAU: WATER AND SAILBOAT

water color, signed lower left: *Winslow Homer,* Feb'y 1899
14⅞ x 15½ inches

REPRODUCED: New York, Macbeth galleries, *Winslow Homer, water colors and early oils,* May-June 1938, No. 4
Art Digest, March 15, 1937
New York Herald Tribune, June 6, 1948

CITED: Carlyle Burrows, *New York Herald Tribune,* June 6, 1948
Howard Devree, *New York Times,* June 6, 1948

CATALOGUED: New York, Macbeth galleries, *Ibib.*
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-Mar. 22, 1947, p. 38, No. 80
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 16

EXHIBITED: 1934, Cleveland, Museum of Art
1938, New York, Macbeth galleries
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: Given by Homer to member of the family of former owner, Laurence F. Peck
Private Collection

15. BLACK BASS, FLORIDA

water color, signed lower left: *Homer* 1904
19⅜ x 10⅞ inches

REPRODUCED: Prout's Neck, Maine, Prout's Neck Association, *Winslow Homer centenary loan exhibition,* 1936, pl. 15
World Telegram, July 27, 1939

CATALOGUED: Prout's Neck, Maine, Prout's Neck Association, *op. cit.,* No. 15
New York, Macbeth galleries, *Introduction to Homer,* Dec. 15, 1936-Jan. 18, 1937, No. 64
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 38, No. 84

EXHIBITED: 1936, Prout's Neck, Maine, Prout's Neck Association
1937, New York, Macbeth galleries
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

COLLECTION: Charles B. Homer

From 1898 Homer went often to the Bahamas or Florida (Nos. 14 & 15). "We may note that it was about this time that Gauguin was also discovering his earthly paradise in the South Seas. It is remarkable that Homer was in his middle sixties when he painted these watercolors, so young in freshness and energy. In these late southern watercolors Homer attained his greatest brilliancy of color. The transparency of the medium, with the white paper showing through, gave them a luminosity he never achieved in oil . . ." (Lloyd Goodrich in the catalogue, *Loan Exhibition of Winslow Homer,* Wildenstein, New York, 1947).

DRAWINGS

Homer was essentially a draftsman. His training as a reporter was responsible for his swift and selective rendering of essentials. In his crayon studies a moving pattern of contrasting planes and lines provides a variety of design. White splashes of chalk accent the crispness of his drawing. The textural richness is further heightened by Homer's use of brown paper.

16. GIRL RESTING

drawing on brown paper, signed and dated lower right: *Homer* 1872
7 x 8¼ inches

CATALOGUED: New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 1

CITED: Emily Genauer, *New York World Telegram,* June 8, 1948

EXHIBITED: 1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

17. SHEPHERDESS

drawing, signed and dated lower left: *Homer* 1878

9 x 13 inches

REPRODUCED: New York, Parke-Bernet Galleries, *John F. Kraushaar* sale, April 9-10, p. 2, No. 6

CATALOGUED: New York, Parke-Bernet Galleries, *Ibid.*
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 4

EXHIBITED: 1935, New York, Macbeth Galleries
1948, New York, Wildenstein, Winslow Homer — *Watercolors and* Drawings

COLLECTIONS: Winslow Homer Estate
Horace D. Chapin, Boston
Sargeant Collier, Boston

18. GIRL PICKING APPLES

drawing on brown paper, signed lower right: *W. H.*

c. 1878
7 x 8¼ inches

CATALOGUED: New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-March 22, 1947, p. 39, No. 95
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 6

EXHIBITED: 1947, New York, Wildenstein, Loan Exhibition of Winslow Homer
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

19. UNDER THE APPLE BOUGHS

drawing on brown paper, signed lower left: *Homer*

c. 1878
9 x 14½ inches (sight)

Note: A similar sketch is in the Cooper Union collection (7 11/16 x 5 9/16 inches, given by Charles Savage Homer, 1878-79)

CATALOGUED: New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 5

EXHIBITED: 1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

20. THE REAPER

pencil and white chalk on brown paper
signed and dated lower left: *Winslow Homer* 1879

8¾ x 14¼ inches (sight)

REPRODUCED: New York, Parke-Bernet, *Mrs. George A. Martin sale,* Oct. 18, 19, 1946, No. 113

CATALOGUED: New York, Macbeth gallery, *Introduction to Homer,* Dec. 15, 1936-Jan. 18, 1937, No. 11
New York, Parke-Bernet galleries, *Ibid.*
New York, Wildenstein, *Loan Exhibition of Winslow Homer,* Feb. 19-Mar. 22, 1947, p. 39, No. 96
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings,* Summer 1948, No. 8

EXHIBITED: 1936/1937, New York, Macbeth gallery
1947, New York, Wildenstein, Loan Exhibition of Winslow Homer

1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: Mrs. Woodruff J. Parker, Chicago
Mrs. George A. Martin

21. THROUGH THE FIELDS

black crayon on tan paper heightened with white
signed lower left: *Winslow Homer*, dated illegibly

1879
10 x 15 inches

REPRODUCED: New York, Parke-Bernet galleries, *Mrs. George A. Martin sale*, Oct. 18, 19, 1946, No. 114

CATALOGUED: New York, Parke-Bernet galleries, *Ibid.*
New York, Wildenstein, *Loan Exhibition of Winslow Homer*, Feb. 19-Mar. 22, 1947, p. 39, No. 97
New York, Wildenstein, *Winslow Homer — Watercolors and Drawings*, Summer 1948, No. 7

EXHIBITED: 1947, New York, Wildenstein, Loan Exhibition of Winslow Homer
1948, New York, Wildenstein, Winslow Homer — Watercolors and Drawings

COLLECTIONS: Mrs. Woodruff J. Parker, Chicago
Mrs. George A. Martin

22. MULE RIDER

pencil and white chalk on brown paper
signed and dated lower right: *W. H.* 1885
8¼ x 9 inches (sight)

REPRODUCED: Boston, Goodman & Walker, Inc., *Exhibition of Old Prints and Paintings*, Nov. 1936, List I, No. 59, p. 8

CATALOGUED: Boston, Goodman & Walker, Inc., *op. cit.*, List I, No. 59
New York, Parke-Bernet galleries, *Mrs. George A. Martin sale*, Oct. 18, 19, 1946, No. 111

EXHIBITED: 1936, Boston, Goodman & Walker, Inc.

COLLECTIONS: Purchased from the artist
Mr. Sweet
Miss Nina Sweet, his daughter
Mrs. George A. Martin

THE LIFE AND ART

OF

EASTMAN JOHNSON

Eastman Johnson was born in Lowell, Maine, in August 1824. His father's career as Secretary of State of Maine forced the family to move several times during the boy's childhood. From 1834 to 1839 the Johnsons stayed in Augusta, where the boy's formal schooling was rather vague, and he spent most of his time exploring the country with his numerous brothers and sisters. The year 1839 found Johnson in Concord, New Hampshire, employed in a country store. Already at this early stage he showed great interest in, and ability for drawing, and used his spare time to make sketches of the local people.

In 1841 he was placed in a lithographer's shop in Boston, perhaps Bufford's, where later Homer was to get an education. By 1842 Johnson back in Augusta, set up a studio and established himself as an independent portraitist, working probably in pencil. His father's connections provided him with sitters, among them members of the State legislature. In 1844-45 Johnson moved to Washington, D. C., where opportunities for portraiture proved even greater, and such important personalities as Mrs. Alexander Hamilton, "Dolly" Madison, and Daniel Webster came to pose for the twenty-two year old artist. His portraits had the popularity of today's photographs, and many a time he was asked to make copies.

Johnson, however, must have been subject to a certain restlessness, for in the summer of 1846 he moved to Boston. There his stay of three years was again marked by considerable success, his first and most faithful client being Henry Wadsworth Longfellow.

Virtually self-taught until now, in 1849 Johnson went abroad to study in Germany. Accompanied by a friend, he settled in Duesseldorf, at that time a popular place with art students. He worked under Emanuel Leutze (the painter of "Washington crossing the Delaware") and was heartily welcomed by his German colleagues who, for the first time, elected an American artist a member of their club.

The years from 1849-51 were spent at The Hague, a stay which proved to be of extreme importance for Johnson's stylistic evolution. His own work was very popular with the Dutch as well as with the American colony in Holland. In 1855 Johnson went to Paris for a short while and he studied with Couture, but this visit made little impression on the painter.

Upon his return to America, Johnson undertook his first trip to Wisconsin; there he stayed from 1856 until January 1857, painting the Indians settled around the Great Lakes. He returned once more the same year to continue recording "frontier life."

Soon afterwards Johnson went to Cincinnati, doing high-price portrait commissions, and in 1859 he went for a trip to the South. Around this time he finally settled in New York. Here, the exhibition of his painting *Old Kentucky Home* (cf, No. 1) was a great success, and in 1860 he was elected to the National Academy. During the Civil War Johnson followed the Union Army, sketching battle scenes and life at the front.

In the early '70's Johnson married Elizabeth Buckley and moved to an apartment uptown, his residence, until his death. It was also in the '70's that he discovered Nantucket and spent several summers on the island where he produced some of his best pieces. After 1887, Johnson forsook genre painting for portraiture. His last period of hard and remunerative work was interrupted by three European trips which had, however, little influence on his painting.

Eastman Johnson died in New York in 1906.

The relationship between the two painters Homer and Johnson is still an open question: it could be both, an interesting example of parellel growth, or a case of mutual influence in their development toward freer, more atmospheric painting. The artists knew each other and were both members of the Academy about the same time. Undoubtedly they must have seen each other's work. Like Homer, Johnson resisted French influence. Like Homer he followed the army during the Civil War in search for subjects; unlike Homer, however, he did not paint on the spot, but worked from sketches in his studio. In his deeply rooted realism, directness and honesty, in his portrayal of the American scene, Johnson also approached Homer. But in his interest in and his extensive recording of Indians and in his studies of Negroes, done directly from life, Johnson was a pioneer.

Johnson began his apprenticeship as a draftsman in a lithographer's workshop. In Duesseldorf he perfected his drawing and received a good academic basis in anatomy, composition and perspective. In The Hague he was overwhelmed by Rembrandt and, after a period of copying, he finally absorbed and digested on his own level the art of this master with such success that he earned for himself the nickname of "The American Rembrandt." From this great teacher Johnson learned the significance of light. But it is perhaps more just to call Johnson an "American small master." In the present exhibition he is represented as a painter of *genre,* a field in which — like the Dutch 17th century small masters — he excelled. One of Johnson's friends and critics said of him: *"Although from the first, he took up these genre subjects many years ago from pure love of them."* (Brooklyn Museum, *An American Genre Painter, Eastman Johnson,* 1940).

Johnson painted small-town life, country life, days of work and days of festivity, the landscape and the people he loved and knew best. His painting is a record of Americana, conceived with authenticity and flavor, but it has an underlying human quality as well as purely pictorial values.

Childhood, a preoccupation characteristic of the art and letters of the period, is a favorite theme with Johnson, as with the young Homer. His "Little Men" and "Little Women" are members of a happy and healthy society. A work such as *Freedom Ring* (No. 11) does not convey to today's spectator any feeling of the social or historic importance of the event, but merely a warm sympathy for a child playing with a new toy.

Johnson's approach is often emotional, sometimes frankly sentimental, at other times narrative, but his simple, unsophisticated work, never photographic, trivial, or distasteful, is like a refreshing breeze.

That Johnson knows how to handle paint becomes evident when one compares the rich, strong colors of *Work at the Fair* (No. 10), or *Rock-A-Bye-Baby* (No. 6) with the subdued, delicate color harmony of *The Woodsman Eating* (No. 13).

Johnson is a skilled draftsman, and his sense of pattern can best be seen in *The Early Scholar* (No. 4). The almost abstract arrangement of different forms gives an air of detached objectivity and an awareness of design to a canvas which could have easily become a merely visual anecdote.

The atmosphere of warmth and intimacy, that marks many of Johnson's interiors, is to be found also in out-of-doors scenes, as in the case of *Southern Courtship* (No. 1). Johnson's taste and sense of proportion is best visible in works like *A Lullaby* (No. 5) or *Work for the Fair* (No. 10), where figures and still-life are well balanced; Johnson never allows his love of detail to be overpowering.

Johnson's painting cannot always be dated on purely stylistic grounds. There is a difference between his earlier tightly knit, delineated and descriptive compositions, like *Southern Courtship* (No. 1), and the more panoramic views of his Fryeburg series, (No. 14); there is a difference between his handling of light and paint in the warm, sunny *Courtyard* (No. 12), the dark shadows, reminiscent of the Dutch of *About Right* (No. 7) and his impressionistically conceived Nantucket scenes (Nos. 16 & 17). But next to these later landscape and figure pieces of the '70's, airy and luminous, bold in spirit and execution, there are paintings like *Child Playing with Rabbits* (No. 15), dated 1876. In it Johnson returns to the solidity of modeling, to his interest in formal organization, to a more detailed realistic approach; here light, though an important factor, is used again to build up, not to dissolve. Thus Johnson's development is not one of strict continuity.

John J. H. Baur, Curator of the Brooklyn Museum, in his catalogue of "An American Genre Painter, Eastman Johnson," (1940) says of Johnson's painting: *"As its best it rose entirely above sentimentality of any kind and was strong, clean painting in a peculiarly native idiom. There are enough of these better paintings . . . I believe, to entitle him to a place in the growing gallery of American old masters."*

"It seems likely . . . that the discoveries of Homer and Johnson were made independently, although they may have mutually reinforced each other . . . In any case, they both represent the advance guard of a new and native trend in American painting, the impact of which is still being felt today."

PAINTINGS

1. SOUTHERN COURTSHIP, study for MY OLD KENTUCKY HOME

canvas, signed and dated lower right: *E. Johnson* 1859
20 x 15¾ inches

This painting is a finished study for Johnson's famous *Old Kentucky Home,* exhibited with great success at the National Academy in 1859.

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 2

CITED: Carlyle Burrows, *New York Herald Tribune,* June 6, 1948

EXHIBITED: 1948, New York, Wildenstein

2. THE LITTLE SENTINEL

canvas board, signed and dated lower left: *E. Johnson* '62
9⅜ x 7⅜ inches

3. TASTING THE SAP

oil on academy board, signed lower right: *E. J.*
1865-73
15¾ x 9⅞ inches

This figure appears with variations in several canvases of the Fryeburg series.

4. THE EARLY SCHOLAR

canvas board, signed and dated lower left: *E. Johnson* 1865 (or 1868?)
17 x 21 inches

REPRODUCED: Christian Science Monitor, May 17, 1948

CATALOGUED: New York, American Art Galleries, *Eastman Johnson sale,* Feb. 26-27, 1907, No. 113
Brooklyn Museum, *An American Genre Painter — Eastman Johnson,* 1940, p. 40 (95)
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 6

CITED: *Art News,* Summer 1948, p. 49

EXHIBITED: 1948, New York, Wildenstein

COLLECTIONS: Eastman Johnson
W. J. Curtis

5. A LULLABY

oil on academy board, signed and dated lower left: *E. Johnson* 1864-9
16⅜ x 13⅜ inches

CATALOGUED: Brooklyn Museum, *Eastman Johnson,* 1940, p. 65, No. 120
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 5

EXHIBITED: 1948, New York, Wildenstein

COLLECTIONS: Dr. Hyatt Lyke

6. ROCK-A-BYE, BABY, ON THE TREE TOPS

canvas, signed lower left: *E. J.*
c. 1856-57
19¾ x 15¾ inches

CATALOGUED: Brooklyn Museum, *Eastman Johnson,* 1940, p. 61
New York, American Art Galleries, *Eastman Johnson sale,* Feb. 26-27, 1907, No. 61
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 13

EXHIBITED: 1948, New York, Wildenstein

COLLECTIONS: Eastman Johnson
Misses F. Pearl and Elizabeth Browning

7. ABOUT RIGHT

panel, signed and dated lower right: *Eastman Johnson* 1863
15 x 12¾ inches (sight)

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 4

EXHIBITED: 1948, New York, Wildenstein

8. GLOUCESTER BOY

oil on academy board, signed lower left: *E. Johnson*
14 x 7¾ inches

CATALOGUED: New York, American Art Association, *Eastman Johnson sale,* Feb. 26-27, 1907, No. 83
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 11

EXHIBITED: 1948, New York, Wildenstein

COLLECTIONS: Mrs. Eastman Johnson

9. MOTHER FEEDING HER CHILD

canvas
15 x 12½ inches

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 8

EXHIBITED: 1948, New York, Wildenstein

10. WORK FOR THE FAIR

canvas, signed and dated lower left: *E. Johnson,* Dec. 25, 1862
16¾ x 20¾ inches

REPRODUCED: *Pictures on Exhibit,* June, 1948, p. 9

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 3

EXHIBITED: 1948, New York, Wildenstein

11. THE FREEDOM RING

canvas, signed lower left: *E. Johnson*
c. 1860
17¾ x 21¾ inches

REPRODUCED: New York, American Art Association, *Thomas Hitchcock & Others sale,* Mar. 17-20, 1914, No. 181
New York Sun, June 25, 1948

CATALOGUED: Brooklyn Museum, *An American Genre Painter — Eastman Johnson,* 1940, p. 39, p. 64, No. 101
New York, American Art Association, *Ibid.*
New York, Macbeth Gallery, Americana, Nov. 1-30, 1939, No. 15
New York, John Levy Galleries, *Eastman Johnson Exhibition,* April 8-30, 1942, No. 21
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 1

CITED: Walton, William, "Eastman Johnson, Painter," *Scribner's,* vol. 40, 1906, pp. 272-273 —

> "In 1860 a runaway slave girl was sold at auction in Plymouth Church by Henry Ward Beecher, to obtain funds to purchase her freedom, and was brought by Mr. Beecher to Mr. Johnson for her portrait, a photograph of which, representing her in rapt admiration of a ring given by a lady as a contribution to the fund, is still in Mrs. Johnson's possession."

EXHIBITED: 1860, New York, National Academy of Design, No. 449
1939, New York, Macbeth Gallery
1940, Brooklyn Museum
1942, New York, John Levy Galleries
1948, New York, Wildenstein

COLLECTIONS: Thomas Hitchcock

12. THE COURTYARD

canvas, signed lower left: *E. J.*
12 x 14 inches

CITED: *Art News,* Summer 1948, p. 49

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 15

EXHIBITED: 1948, New York, Wildenstein

13. STUDY OF A WOODSMAN EATING

oil on academy board
1865-73
13¼ x 10⅝ inches

CITED: *Art News,* Summer 1948, p. 49

CATALOGUED: New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 9

EXHIBITED: 1948, New York, Wildenstein

14. CARD PLAYING AT FRYEBURG, MAINE, or MAPLE SUGAR CAMPFIRE, FRYEBURG, MAINE

canvas, signed lower right: *E. Johnson*
1865-73
18⅞ x 29⅓ inches

REPRODUCED: New York, Metropolitan Museum of Art, *Life in America,* Apr. 24-Oct. 29, 1939, p. 117, No. 156

CATALOGUED: New York, Metropolitan Museum of Art, *Ibid.*
Brooklyn, N. Y., Brooklyn Museum of Art, *Eastman Johnson,* Jan. 18-Feb. 25, 1940, p. 62, No. 44; p. 42, No. 41 —
"This (like No. 44 and Nos. 45, 47, 48, below) is a "finished study" for one of the incidents in the large composition of the maple sugar festival which Johnson projected (see Nos. 42 and 49-51, pp. 43, 44). The whole series is said to have been done near Fryeburg, Maine."
New York, Whitney Museum of American Art, *A Century of American Landscape Painting,* 1800-1900, Jan. 19-Feb. 25, 1938, p. 27, No. 29
New York, Frazier gallery, *Eastman Johnson exhibition,* Sept.-Oct., 1937, p. 5, No. 14
New York, American Art Gallery, *Eastman Johnson sale,* Feb. 26-27, 1907, No. 70
Springfield, Springfield Museum of Fine Arts, *A Century of American Landscape Painting,* 1800-1900, Mar. 8-28, 1938, p. 27, No. 24
New York, Wildenstein, *Eastman Johnson,* Summer 1948 No. 10

CITED: Carlyle Burrows, *New York Herald Tribune,* June 6, 1948

EXHIBITED: 1937, New York, Frazier gallery
1938, New York, Whitney Museum of American Art
1938, Springfield, Museum of Art
1939, New York, Metropolitan Museum of Art
1948, New York, Wildenstein

COLLECTIONS: Eastman Johnson
Frances P. Garvan, Wheatley Hills, New York

15. CHILD PLAYING WITH RABBITS

oil on academy board, signed and dated lower right: *E. Johnson* 1876
29 x 24¾ inches

REPRODUCED: Alonzo Lansford, *Art Digest,* July 1, 1947

CATALOGUED: New York, Wildenstein, *French and American Nineteenth Century Painting,* Summer 1947, No. 16
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 7

CITED: Alonso Lansford, *Ibid.*
Howard Devree, *New York Times,* June 29, 1947

EXHIBITED: 1947, New York, Wildenstein, French and American Nineteenth Century Painting
1948, New York, Wildenstein

16. CRANBERRY PICKERS

oil on academy board, signed lower right: *E. J.*
painted in 1876 at Nantucket
19½ x 30 inches

REPRODUCED: Crosby, Everett U., *Eastman Johnson at Nantucket,* Mass., 1944, p. 26, No. C. 8

CATALOGUED: Brooklyn Museum, *An American Genre Painter — Eastman Johnson,* 1940, p. 62, No. 57
Cambridge, Fogg Museum of Art, *Art in New England; New England genre,* May 15-Sept. 1, 1939, p. 39-40, No. 18 —
". . . Painted in 1876 at Nantucket where cranberry growing is an important agricultural industry. Johnson called this and others in a similar loose technique "finished sketches." . . .
Crosby, Everett U., *op. cit.,* p. 13, No. C. 8
New York, Frazier Gallery, *Eastman Johnson exhibition,* Sept.-Oct., 1937, No. 19 —
"The *Cranberry Pickers.* It is too bad that Johnson did not remain with this impressionistic expression. In but few strokes he captures the entire movement of a group of people engaged in simple occupation. By strong but subtle highlighting of their actions. The treatment of the composition, in a series of planes, reminds one of Breughel, in his series of the "Seasons."
New York, Knoedler & Co., *Paintings & Drawings by Eastman Johnson,* Jan. 7-26, 1946, No. 11
New York, John Levy Galleries, *America in the 19th century,* May 16-June 9, 1944, No. 1

EXHIBITED: 1937, New York, Frazier Gallery
1939, Cambridge, Fogg Art Museum
1944, New York, John Levy Galleries
1946, New York, Knoedler & Co.

COLLECTIONS: Mrs. Eastman Johnson
Norman Hirschl
Thomas N. Metcalf

17. BERRY PICKERS

oil on academy board, signed lower right: *E. J.*
1870-76
11½ x 22 inches

REPRODUCED: Crosby, Everett U., *Eastman Johnson at Nantucket,* 1944, pl. p. 28, No. C. 10

CATALOGUED: Crosby, Everett U., *op. cit.,* p. 13
New York, John Levy Galleries, *Eastman Johnson,* April 8-30, 1942, No. 15
Brooklyn Museum, *Eastman Johnson,* 1940, p. 62, No. 52
New York, Wildenstein, *Eastman Johnson,* Summer 1948, No. 14

CITED: *Art News,* Summer 1948, p. 49

EXHIBITED: 1942, New York, John Levy Galleries
1948, New York, Wildenstein

COLLECTIONS: Norman Hirschl
Thomas Metcalf

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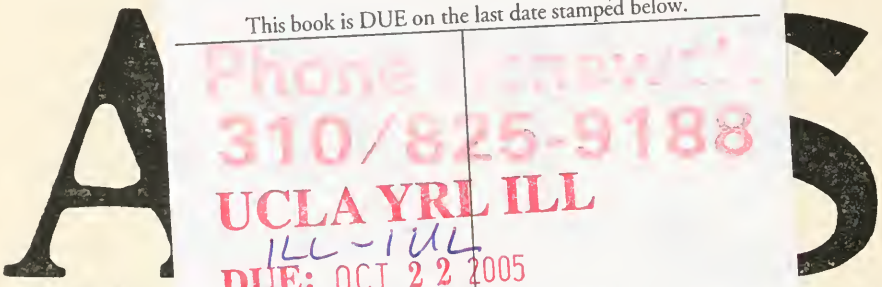

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